Index
for Volume 40

BY AUTHOR

Abulhab, Saad D., Typography Behind the Arabetic Calligraphy Veil, 294-307

Chiang, William, Comparison of Maya and Oracle Bone Script, 310-333

Duncan, Alison, Linda Reynolds and Sue Walker, Children's Responses to Line Spacing in Early Reading Books or 'Holes to tell which line you're on', 246-267

Friedman, Ken and Owen Smith, editors, special issue, part 2, Fluxus after Fluxus, 4-127

Friedman, Ken and Owen Smith, A Fluxus Bibliography, 114-127

Friedman, Ken and Owen Smith, The Dialectics of Legacy, 4-11

Friedman, Ken, The Literature of Fluxus, 90-113

Kiefstad, Ann, What has Fluxus Created? 12-27

Miscellaneous, Artists' Statements, 44-55

Moren, Lisa, Introduction: Signatures, Music, Computers, Paranoia, Smells, Danger & the Sky, 28-43

Moura, Heloisa, Analyzing Multimodal Interaction within a Classroom Setting, 270-291

Okayama, Emiko and Barrie Shelton, Between Script and Pictures in Japan, 155-176

Pearce, Celia, Games as Art: The Aesthetics of Play, 66-89

Reynolds, Linda, Sue Walker and Alison Duncan, Children's Responses to Line Spacing in Early Reading Books: 'Holes to tell which line you're on', 246-267

Sabady, Stacie, Eric Swanson and Chris Yin, Teaching Design: Analysis from Three Different Analytical Perspectives, 207-237

Swanson, Eric, Stacie Sabady and Chris Yin, Teaching Design: Analysis from Three Different Analytical Perspectives, 207-237

Shelton, Barrie and Emiko Okayama, Between Script and Pictures in Japan, 155-176

Smith, Owen and Ken Friedman, editors, special issue, part 2, Fluxus after Fluxus, 4-127

Smith, Owen and Ken Friedman, A Fluxus Bibliography, 114-127

Smith, Owen and Ken Friedman, The Dialectics of Legacy, 4-11

Walker, Sue, Linda Reynolds and Alison Duncan, Children's Responses to Line Spacing in Early Reading Books: 'Holes to tell which line you're on', 246-267

Yin, Chris, Eric Swanson and Stacie Sabady, Teaching Design: Analysis from Three Different Analytical Perspectives, 207-237

Zender, Mike, Advancing icon Design for Global Nonverbal Communication: or What does the word 'bow' mean? 177-206

Zuern, John, System, Suspension, Seduction: Anne Bush's Critical Design Practice, 132-154

Index
for Volume 40

BY AUTHOR

Abulhab, Saad D., Typography Behind the Arabetic Calligraphy Veil, 294-307

Chiang, William, Comparison of Maya and Oracle Bone Script, 310-333

Duncan, Alison, Linda Reynolds and Sue Walker, Children's Responses to Line Spacing in Early Reading Books or 'Holes to tell which line you're on', 246-267

Friedman, Ken and Owen Smith, editors, special issue, part 2, Fluxus after Fluxus, 4-127

Friedman, Ken and Owen Smith, A Fluxus Bibliography, 114-127

Friedman, Ken and Owen Smith, The Dialectics of Legacy, 4-11

Friedman, Ken, The Literature of Fluxus, 90-113

Kiefstad, Ann, What has Fluxus Created? 12-27

Miscellaneous, Artists' Statements, 44-55

Moren, Lisa, Introduction: Signatures, Music, Computers, Paranoia, Smells, Danger & the Sky, 28-43

Moura, Heloisa, Analyzing Multimodal Interaction within a Classroom Setting, 270-291

Okayama, Emiko and Barrie Shelton, Between Script and Pictures in Japan, 155-176

Pearce, Celia, Games as Art: The Aesthetics of Play, 66-89

Reynolds, Linda, Sue Walker and Alison Duncan, Children's Responses to Line Spacing in Early Reading Books: 'Holes to tell which line you're on', 246-267

Sabady, Stacie, Eric Swanson and Chris Yin, Teaching Design: Analysis from Three Different Analytical Perspectives, 207-237

Swanson, Eric, Stacie Sabady and Chris Yin, Teaching Design: Analysis from Three Different Analytical Perspectives, 207-237

Shelton, Barrie and Emiko Okayama, Between Script and Pictures in Japan, 155-176

Smith, Owen and Ken Friedman, editors, special issue, part 2, Fluxus after Fluxus, 4-127

Smith, Owen and Ken Friedman, A Fluxus Bibliography, 114-127

Smith, Owen and Ken Friedman, The Dialectics of Legacy, 4-11

Walker, Sue, Linda Reynolds and Alison Duncan, Children's Responses to Line Spacing in Early Reading Books: 'Holes to tell which line you're on', 246-267

Yin, Chris, Eric Swanson and Stacie Sabady, Teaching Design: Analysis from Three Different Analytical Perspectives, 207-237

Zender, Mike, Advancing icon Design for Global Nonverbal Communication: or What does the word 'bow' mean? 177-206

Zuern, John, System, Suspension, Seduction: Anne Bush's Critical Design Practice, 132-154

BY TITLE

Advancing Icon Design for Global nonverbal Communication, Mike Zender, 177-206
Analyzing Multimodal Interaction within a Classroom Setting, Heloisa Moura, 270-291
Artists' Statements, Miscellaneous, 44-65
Between Script and Pictures in Japan, Barrie Shelton and Emiko Okayama, 155-176
Children's Responses to Line Spacing in Early Reading Books: or 'Holes to tell which line you're on', Linda Reynolds, Sue Walker and Alison Duncan, 246-267
Comparison of Maya and Oracle Bone Script, William Chiang, 310-333
The Dialectics of Legacy, Ken Friednman and Owen Smith, 4-11
A Fluxus Bibliography, Ken Friednman and Owen Smith, 114-127
Fluxus after Fluxus, special issue, part 2, Ken Firedman and Owen Smith, editors, 4-127
Games as Art: The Aesthetics of Play, Celia Pearce, 66-89
Introduction: Signatures, Music, Computers, Paranoia, Smells, Danger & the Sky, Lisa Moren, 28-43
The Literature of Fluxus, Ken Friedman, 90-113
System, Suspension, Seduction: Anne Bush's Critical Design Practice, 132-154
Teaching Design: Analysis from Three Different Analytical Perspectives, Eric Swanson, Stacie Sabady and Chris Yin, 207-237
Analyzing Multimodal Interaction within a Classroom Setting, Heloisa Moura, 270-291
What has Fluxus Created? Ann Klefstad, 12-27

Visible Language 40.1 presents pages 1-128
Visible Language 40.2 presents pages 129-240
Visible Language 40.3 presents pages 241-336